

23, 1893

THE
WM. MICHAEL HARNETT COLLECTION
HIS OWN RESERVED PAINTINGS

MODELS AND STUDIO FURNISHINGS



NOW ON EXHIBITION IN OUR ART SALESROOM
SECOND FLOOR

SALE CONDUCTED BY

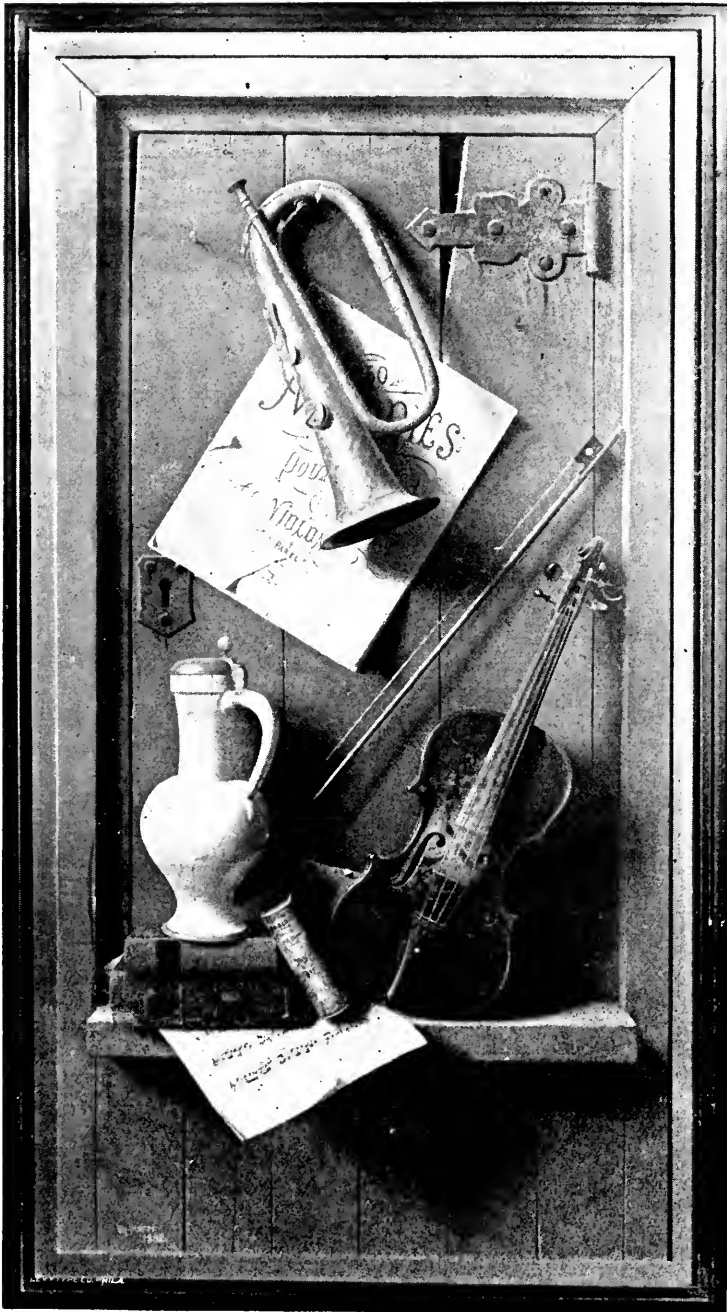
STAN. V. HENKELS

THOS. BIRCH'S SONS

Auctioneers

1110 CHESTNUT STREET, PHILA.

1893



No. 27.

EXECUTRIX'S SALE

CATALOGUE

—OF—

EXQUISITE EXAMPLES IN
STILL LIFE

BEING

OIL PAINTINGS

By the Late William Michael Harnett

INCLUDING

THE FURNISHINGS OF HIS STUDIO

Embracing: A Magnificent Carved Ivory Crucifix; Antique
China; Bronzes and Brass Ornaments; Draperies
Models, Books, etc., etc., etc.

ALSO

A GENUINE CREMONA VIOLIN

AND

HIS PENCIL AND CRAYON SKETCHES

TO BE SOLD

IN OUR ART SALESROOM, SECOND FLOOR

THURSDAY & FRIDAY EVENINGS, FEB. 23 & 24, 1893

COMMENCING AT 8 O'CLOCK

SALE CONDUCTED BY

STAN V. HENKELS

THOMAS BIRCH'S SONS

Auctioneers

1110 CHESTNUT STREET

PHILA.

NOW ON EXHIBITION

WILLIAM MICHAEL HARNETT was born in Clonakilty, County Cork, Ireland, August, 10, 1848, and was brought to America when but a year old. He was educated at St. Mary's Parochial School, and at Zane Street Grammar School. When but thirteen years old, he sketched his first picture on a slate, while at the above school. To quote the artist: "My first picture was not painted, neither was it drawn with crayon, nor sketched with India ink, but with a slate-pencil, on a slate." This slate, which is in the sale, was found, after the death of his mother, among her effects.

His farther died in Philadelphia when William was a small boy, and he was obliged to do something to help support his mother and his small sisters. His first work was selling newspapers, after which he served as an errand boy. When seventeen years old he began to learn the engraver's trade, and worked on steel, copper and wood, and finally developed considerable skill in engraving silverware; but the introduction of plated ware, which is engraved by machinery, caused Mr. Harnett to abandon his trade.

From his early youth he showed great talent in drawing, and at the age of nineteen, he entered the night class at the Pennsylvania Academy of the Fine Arts as a pupil. Two years later he entered the night class of the National Academy of Design and the Cooper Institute of New York, meanwhile following his trade as an engraver during the day, working for some of the largest jewelry firms in New York. In 1875 he gave up this trade and devoted his entire time to painting, studying under Thomas Jensen, for a short time.

One of his first compositions in oil was a pipe and a German beer mug; it was exhibited at the New York Academy and sold for \$50.00. This was the first money he earned with his brush. In 1876 he returned to Philadelphia, and opened a studio; he then exhibited in the Academy of the Fine Arts, and became a member of the Society of Artists. Soon after this a connoisseur, from Munich, bought one of his productions. This was the first example of his work to cross the water. It was here that his larger and more noted pictures were produced, among which were—"After a Hard Night's Study," "Front Face," "A Job Lot," "The Professor's Table" and "Confusion." These passed into the hands of collectors as soon as finished.

In 1878 Mr. Harnett went to London and remained there

several months, where he painted pictures, which were sold, and he also exhibited in the National Academy of London.

From there he went to Frankfort and then to Munich which, was his home for four years. Afterwards he visited a number of places in Germany, collecting his stock of models and antiquities from noted collectors and art museums.

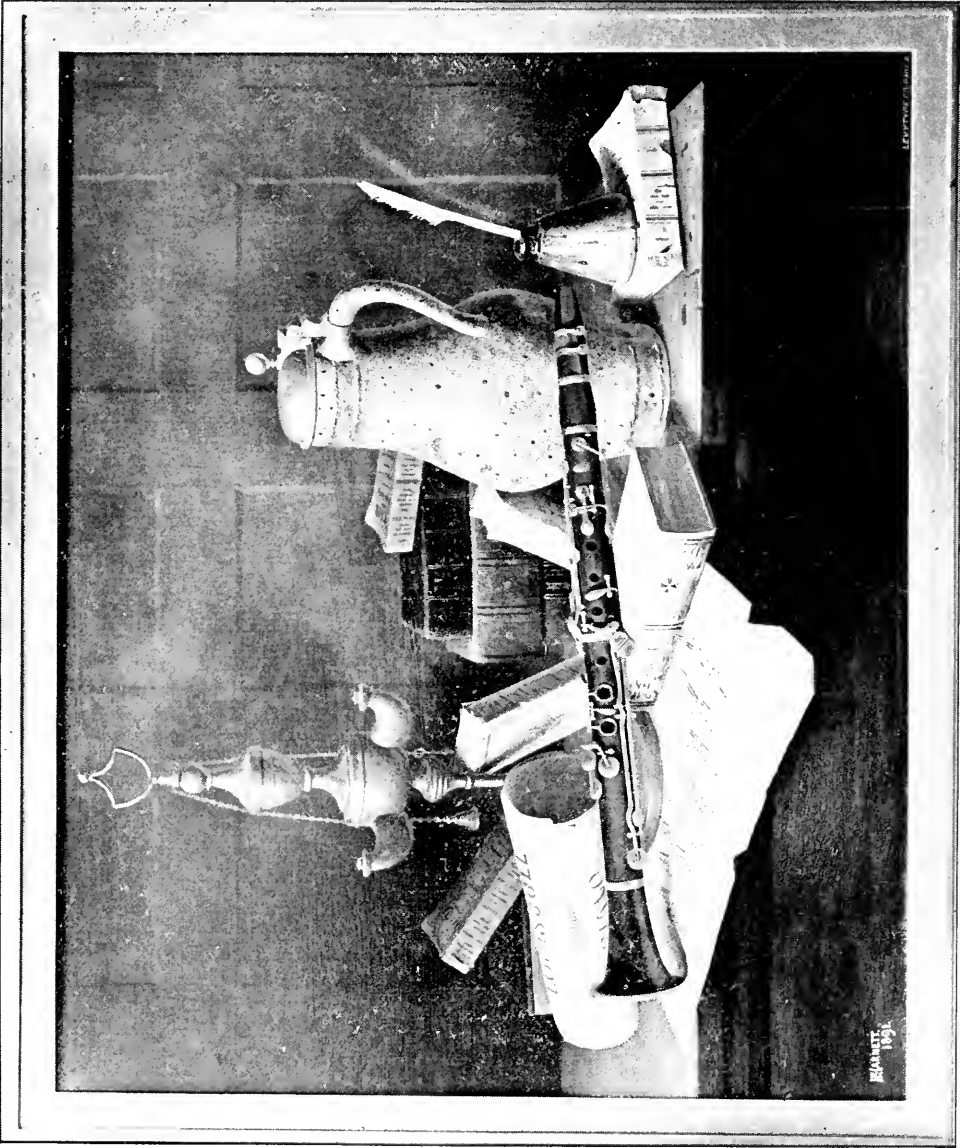
In October of 1884 he went to Paris, remaining there one year; it was there he painted his famous picture "After the Hunt," which he sent to the Salon and it was accepted. M. Louis Enault, the famous French critic, who annually publishes a book, in which he gives reproductions of forty paintings from the current Salon, included this picture among those he chose for that year. At the close of the exhibition he returned to New York with his triumph of art, and opened a studio in that city. Here he painted his well-known pictures, namely, "The Old Cupboard," "Music," "The Old Violin," and others.

At this time Mr. Harnett painted a "Five Dollar Bill," for Theodore Stewart, of New York. After delivering it, news of its existence reached the Secret Service Bureau, of the Treasury Department, at Washington, whose agents seized it. The picture was sent to Washington, and, when examined by an expert, was pronounced to be merely a painting in oil. The late Judge McClue, solicitor of the Treasury, decided that it was a work of art and not a counterfeit, and could not be confiscated. It was then restored to the owner, but Mr. Harnett was warned by the Secret Service authorities not to indulge his fancy in that direction again. Mr. Harnett always grouped his models so as to make an artistic composition—he endeavored to make the composition tell a story; before painting the objects he would make a finished lead-pencil drawing, with minute details.

Mr. Harnett through hard study and years of toil achieved for himself the highest fame in his line of painting, being recognized as the most realistic painter of this age. For many years he had been a great sufferer from rheumatism; he visited Carlsbad and the Hot Springs, of Arkansas, but found only temporary relief. He died at the New York Hospital, October 29, 1892, after a short illness, as only three days before he was at work in his studio, where he was found unconscious. The funeral services were held in this city at St. Augustine's Church, Fourth and New streets. Solemn Requiem Mass was celebrated, after which the interment was at Cathedral Cemetery.

E. TAYLOR SNOW.





CATALOGUE



1 LEAD PENCIL DRAWING

Roman soldier's head

2 PENCIL DRAWING

Monogram "W. M. H."

3 PENCIL SKETCH

Still life

4 PENCIL SKETCH

Still life

5 PENCIL SKETCH

Still life

6 PENCIL DRAWING

Horse's head

7 PENCIL DRAWING

Pattern for a spoon

8 PENCIL DRAWING

Pattern for a spoon

9 OIL PAINTING

Old head

10 CRAYON DRAWING

Bust of Augustus

11 CRAYON DRAWING

Roman head

12 CRAYON DRAWING

Roman head

- 13 CRAYON DRAWING
Bust of Julius Brutus
- 14 CRAYON DRAWING
Bust of Julius Cæsar
- 15 CRAYON DRAWING
From the antique
- 16 CRAYON DRAWING
Portion of a head
- 17 COLORED DRAWING
Club monogram
- 18 INK DRAWING
Design for chandelier
- 19 LARGE CRAYON DRAWING
Gladiator
- 20 CRAYON DRAWING
Minerva
- 21 CRAYON DRAWING
Cupid
- 22 LARGE DESIGN IN COLORS
"Vermählung der Helena." By W. Forndran
- 23 CRAYON DRAWING
Old head
- 24 CRAYON DRAWING
Julius Cæsar
- 25 CRAYON DRAWING
Female head. Drawn at Munich, 1881. Framed and glazed
- 26 CRAYON DRAWING
Old man's head. Drawn at Munich, 1862. Framed and glazed





No. 29.

MR. HARNETT'S OWN RESERVED PAINTINGS.

27 OLD MODELS Painted 1892

This grand production is the last effort of Mr. Harnett; was painted for the Chicago Exposition. The articles delineated in the painting are faithfully depicted in the photographic reproduction which illustrates this catalogue, and the articles themselves will be found at this sale.

This painting is considered his masterpiece, and, in realism, surpasses all other productions.

28 PROFESSOR'S OLD FRIENDS Painted 1891

This beautiful and realistic masterpiece was the next to the last painting that emanated from his easel. For objects included in the grouping, see reproduction. The technique is most marvelous—the brass, is brass; and the wood, is wood.

29 REMINISCENCES OF OLDEN TIME Painted, Munich, 1880

This is the first painting in which he included ancient armor. It was painted at Munich, for the exhibition of 1880, and there exhibited. Mr. Harnett was awarded the greatest praise by all the art connoisseurs of that art centre for the wonderful realistic effect portrayed on this canvas.

30 YE KNIGHTS OF OLD Painted at Munich, 1880

This wonderful painting was exhibited at the Munich Exhibition of 1880. We need say no more in its praise than to mention that the artists of Munich decorated this painting with flowers. See reproduction.

31 SIDE SPRING LAMB Painted at Munich, 1882

This was the last picture exhibited at Munich. It is said that this painting was the cause of a serious accident, which damaged many of the beautiful models which had been collected by Mr. Harnett. Whilst putting the finishing touches upon it a gentleman friend called upon him, accompanied by a large mastiff, which, being persuaded that the leg of lamb was genuine, made one grand rush for—a good dinner; this upset the easel, which fell against the table on which were the models; and hence the accident.

32 BUNCH OF ASPARAGUS Painted 1890, at New York

Faithfully depicting a prize bunch of asparagus raised by a gentleman friend of his in Harlem.

33 A FAITHFUL COLT Painted 1890

A genuine old Gettysburg relic. If the canvas could hold a nail we would say that the revolver itself was only hung on it. See the newspaper remarks attached to the painting.

34 COLOSSAL LUCK Painted 1886

An English dray horseshoe, rough and rusty, as just taken from the street where found, carrying good luck to the possessor.

34a A BACHELOR'S FRIEND Painted 1880

A realistic grouping of just the objects one would expect to find on a table in a bachelor's studio.

35 WILD DUCK

An unfinished picture, which Mr. Harnett was painting to order for a resident of St. Louis, for which he was to receive \$5000.

36 OLD BOOKS

An unfinished canvas.

37 OIL PAINTING

Old Master.

Portrait of Raphael.

ARMOR.

38 OLD SWORD

Very rare, carved ivory handle, brass mounting and painted by Mr. Harnett, in his celebrated pictures, "After the Hunt," "Confusion" and "Bric-a-brac."

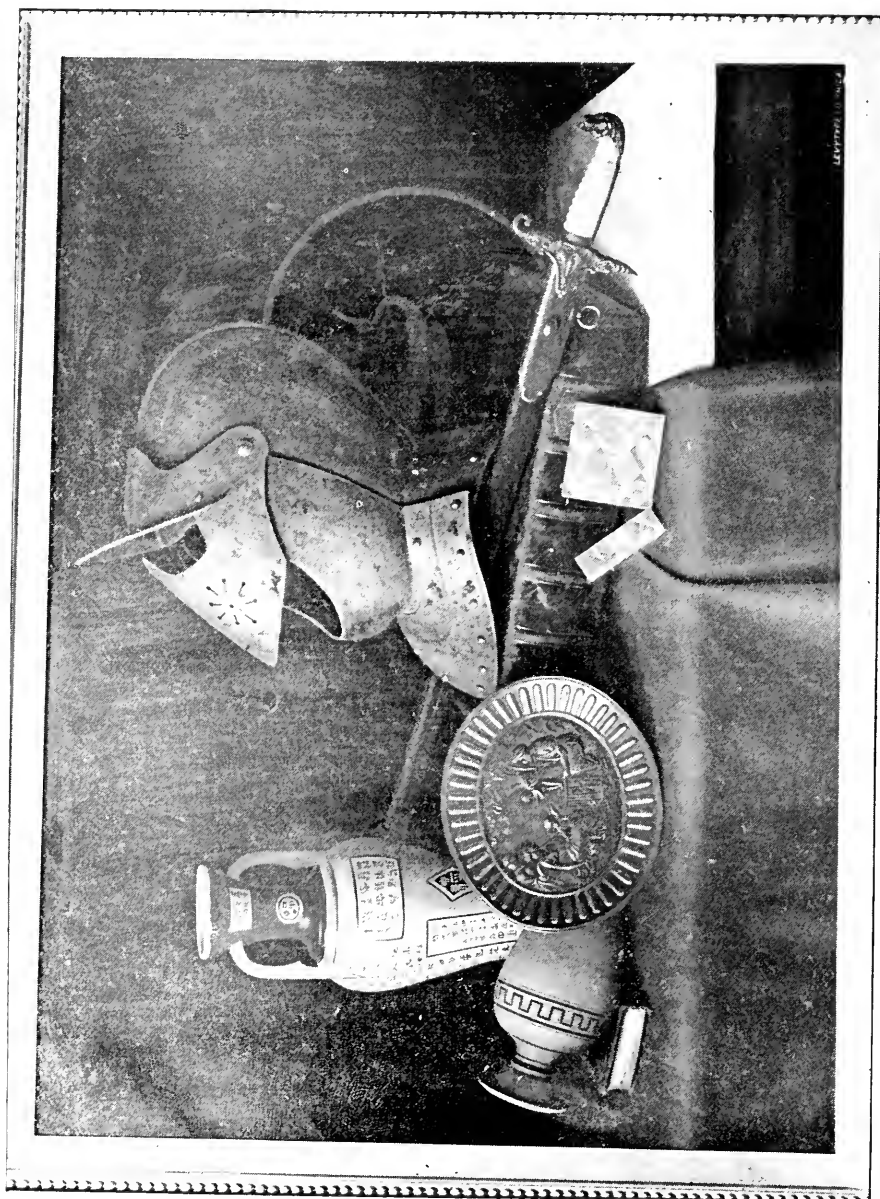
39 RARE OLD GUN

Ancient fire-lock of the fifteenth century; very heavy and curiously carved stock, rifled barrel, fine steel mountings; one of the finest models owned by Mr. Harnett, and painted by him in his famous picture, "After the Hunt"; procured at a great expense from a collection at Stuttgart.

40 COMBINATION SHOTGUN AND RIFLE

Very choice piece, beautifully carved wood stock, representing a deer, in action. This gun was introduced by Mr. Harnett in his exhibition picture, at Munich, 1883. The picture was sold from the exhibition to the celebrated art collector, Adolph Loewi, of Regensburg.





No. 30.

41 FLINT-LOCK PISTOL

The stock, mounted with a silver-plated parrot's head, brass mountings, and copied by Mr. Harnett in several of his paintings.

42 HORSE PISTOL

Used in the War of 1812.

43 COLT'S REVOLVER

Made famous by Mr. Harnett's realistic painting of the same

44 STEEL HELMET

Old and rare; purchased in London from a famous collector; painted by Mr. Harnett in several of his most famous pictures.

45 HUNTER'S HORN

Black horn with gilt mountings, purchased in Munich

46 HUNTER'S HORN

Brass horn, with bone mouth-piece

47 POWDER HORN

48 POWDER HORN

Antique, flat, mounted with brass, from a noted Düsseldorf collection

49 OLD POWDER HORN

A relic of the Revolution, painted in "After the Hunt," and other compositions

50 ANTIQUE BRASS HUNTER'S HORN

Painted in Mr. Harnett's famous picture "After the Hunt," which was exhibited in the Paris Salon; it is now a great attraction in the Stewart collection in New York. Being considered one of the most realistic grouping of hanging objects he ever painted

51 COPPER POWDER FLASK

52 HUNTING KNIFE

Antique carved tusk handle

53 HUNTING KNIFE

Buckhorn handle, silver-mounted

54 HUNTING KNIFE

Antique bone handle, brass mounting

55 PAPER KNIFE, SILVER PLATED

Dolphin's head

MUSICAL INSTRUMENTS.

55½ CREMONA VIOLIN

Rare old violin. "Joseph Guarnerius, fecit. Cremona, anno 1724, I H S." A remarkable sweet-toned instrument, procured by Mr. Harnett at a great cost from a celebrated collection in Paris. It is introduced into several of his pictures, including his last painting

56 ROMAN MANDOLIN

Antique. A feature of several of Mr. Harnett's famous pictures sold in Europe

57 OLD VIOLIN

Painted in the compositions of "Old Cupboard Door," "Artist's Table," "Music," and other noted pictures

58 SMALL TAMBOURINE

59 LARGE TAMBOURINE

Painted in the "Old Cupboard Door," owned by William B. Bement, of Philadelphia

60 EBONY CLARINET

Silver-plated keys, classed in several of Mr. Harnett's most noted pictures

61 CLARINET

Amber colored, grouped in the painting which was exhibited in the New York Academy, 1886, and purchased by a noted collector in the West

62 EBONY FLUTE

Ivory mouth-piece; silver-plated keys. Mr. Harnett's oldest model, painted in his first large canvas, "After a Hard Night's Study," considered one of his best groupings. Owned by a collector in this city

63 BRASS CORNET

Copied by Mr. Harnett in several of his groupings

64 GERMAN-SILVER CORNET





65 OLD BRASS CORNET

This is painted in different positions in several of Mr. Harnett's paintings; also in his last work, "Old Models "

66 OLD BRASS CORNET

Fine color, and a good model

67 SILVER-PLATED BRASS HORN

Forming a part of a composition of a large grouping of objects. Painted in Munich, 1884, and sold to a connoisseur in that place

68 PICCOLO

Painted in the picture exhibited at Cincinnati

MISCELLANEOUS ARTICLES.

69 ROMAN LAMP

Antique brass. Painted in Mr. Harnett's latest productions

70 ROMAN LAMP

Antique brass. Painted in the celebrated picture of "Music"; also in the exhibition pictures at Munich, Paris, London and Cincinnati.

71 ANTIQUE PITCHER

Blue-and-white china, with pewter ball top. Painted in Mr. Harnett's pictures, both abroad and in this country; also in his last painting. A favorite model of his

72 CHINA PITCHER

White; highly glazed blue figures, with name, "O. Rofar." From a collection in Paris. Very old

73 CHINA SUGAR BOWL

Very old English

74 BOHEMIAN VASE

Decorated with gold

75 SMALL VASE

Royal Worcester. Painted in the "Old Cupboard Door "

76 TWO-HANDLE MANTEL VASE

Very old and fine French china. Beautifully decorated

77 BRASS EGYPTIAN PITCHER

Fourteenth century. Purchased in Paris. Very rare

78 JAPANESE VASE

79 ENGRAVED GLASS DECANTER

80 STERLING SILVER TANKARD, WITH COVER

Antique, of the fifteenth century; a magnificent piece of early French repoussé work, representing Bacchanalian figures; with coat of arms on the front; bought in Paris at a great expense and used as a model in painting

See plate

81 BRASS CANDLESTICK

Figure, holding receiver. Fifteenth century. Very rare

82 BRASS LAMP

Very old; shape of dragon. Fifteenth century

83 BRONZE FIGURE

Antique, "Bacchus." In the painting of the "Old Cupboard Door"; also, in a noted picture sold in London. Very fine and rare

84 BRASS ROMAN LAMP

Antique, with swinging top. Very rare

85 OLD ENGLISH CANDLESTICK

Silver-plated. Part of the composition of the "Old Cupboard"

86 COPPER MEASURE

Two-quart mug, in the composition of the painting owned by Mr. Peter Dooner, of Philadelphia

87 LARGE COPPER TANKARD

Sixteenth century. Very rare

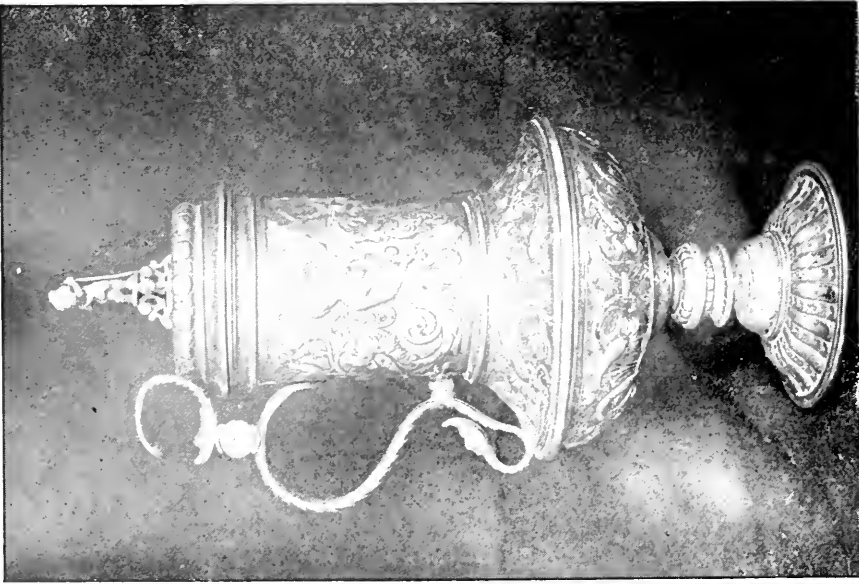
88 COPPER TANKARD PITCHER

Sixteenth century. Rare





17



18

- 89 PEWTER SERPENTINE TANKARD
Sixteenth century. Fine and rare
- 90 PEWTER WINE TANKARD
Sixteenth century. With initials K. C. M. on lid; purchased in Stuttgart.
- 91 STONE PITCHER
With blue marking. Favorite model
- 92 OLD STONE BEER MUG
Pewter top
- 93 ANTIQUE PEWTER BEER MUG
Sixteenth century. Rare
- 94 STONE BEER MUG
"Old Friend." The first model of Mr. Harnett, and used by him in his smoking compositions
- 95 CANDELABRA
For three candles. Highly ornamented
- 96 BRASS CANDLESTICK
- 97 BRASS CANDLESTICK
- 98 JAPANESE BLUE TEAPOT
- 99 CANTON CHINA VASE
Blue decoration. Rare
- 100 SMALL CLOISONNÉ ENAMELED VASE
- 101 BRASS LADLE
Long handle. Very rare and old piece
- 102 SMALL BRASS CANNON
- 103 SMALL BRASS CANDLE SNUFFER
Antique. Used in his painting of the "Old Cupboard"

104 SMALL ANTIQUE BRASS CANDLE SNUFFER

105 COPPER JARDINIÈRE

Fine repoussé work. Portrayed in several of Mr. Harnett's paintings

106 BOX OF DRAWING INSTRUMENTS

107 POCKET CIGAR CASE

108 ANTIQUE IRON KEY

Of the Sixteenth century. Painted in Mr. Harnett's famous picture, "After the Hunt"; also, in "Old Cupboard Door"

109 ROSARY

Very rare. An old Nuremburg rosary, with a small brass cross and a large one made of wood from Palestine, inlaid with pearl and with gold-plated caps. Very choice

110 LARGE IVORY CRUCIFIX

This carving, in ivory, of our Saviour crucified, is one of the most exquisite pieces of ivory carving in this country. Purchased by Mr. Harnett, at Paris, France, with a view of painting it and then presenting the original, together with the picture, to St. Patrick's Cathedral, in New York. Size of figure, twenty inches

111 CRUCIFIX

Antique cross, made of wood from Palestine; bound with brass; inlaid with mother-of-pearl; with bronze figure of the Saviour

112 BRASS FIGURE OF THE CRUCIFIXION

113 IVORY CARVING

Figure of our Saviour; three hundred years old. Bought in Mont Marte, France

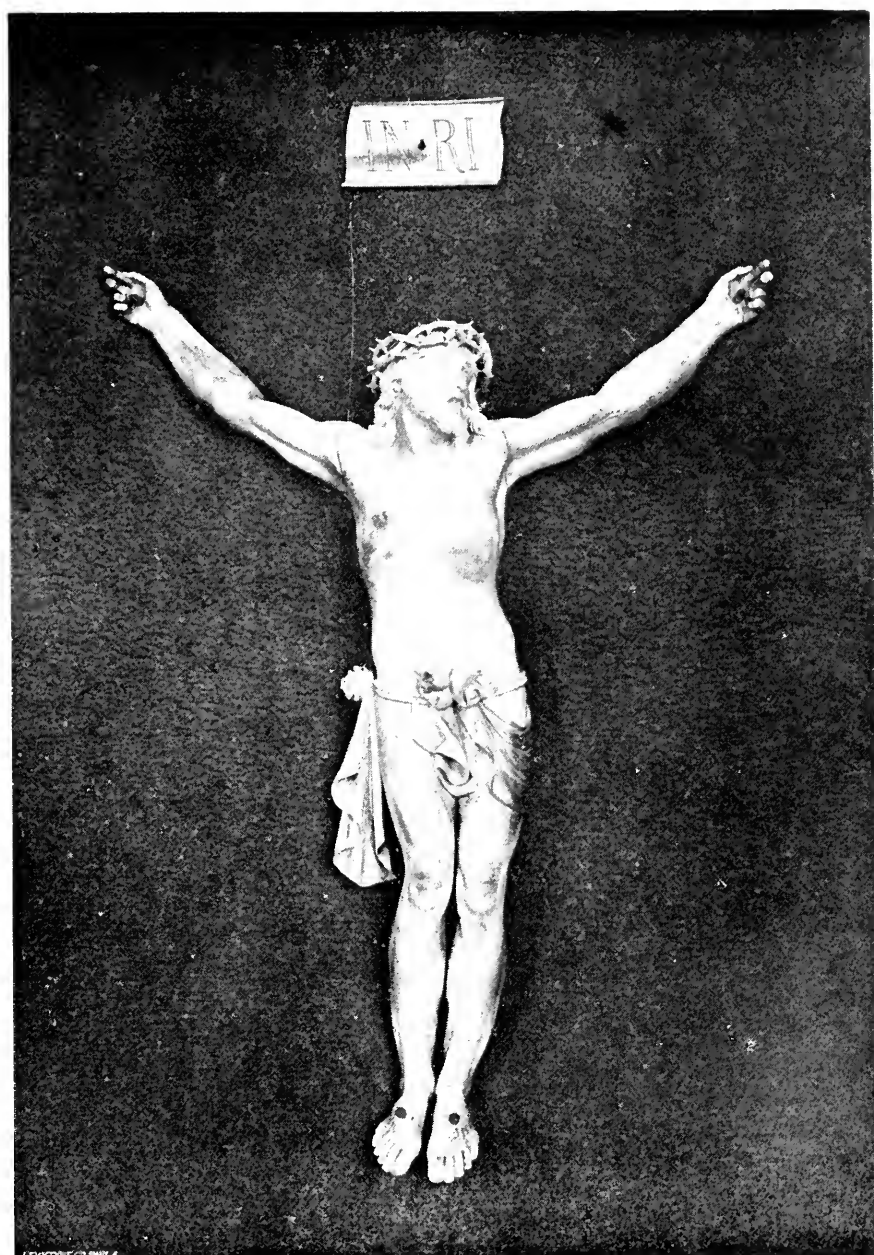
114 OLD CANTON CHINA VASE

115 BRASS CANDLESTICK

Antique figure in armor, holding two receivers. Very rare. Sixteenth century. Depicted in the painting bought by one of the Royal Academicians of London

116 POMPEIIAN TABLE LAMP

After the antique



117 BRONZE POMPEIIAN TABLE LAMP

After the antique

118 PORCELAIN PAINTING

Beautiful copy of the celebrated painting, "Titian's Wife"

119 COPPER WATER KETTLE

Very old and rare piece, from Frankfort-on-the-Main

120 REPOUSSE BRASS PLACQUE

Very old and rare. Allegorical figures. Depicted in the painting, "Ye Knights of Old"

121 HAMMERED BRASS BOWL

With figures, in high relief, representing Adam and Eve. Rare piece of repoussé work of the fourteenth century

122 LARGE COPPER WINE COOLER

Portrayed in a painting sold in Munich, in 1883

123 ANTIQUE BRASS CIGAR TRAY

124 OLD IRON PADLOCK

125 OLD IRON PADLOCK

126 ANTIQUE BRASS TEAKETTLE

127 TERRA-COTTA DECORATED CIGAR HOLDER

128 ANTIQUE JEWEL CHEST

Small hand-wrought iron chest, with key. Dated 1691. A very curious piece of open ironwork. Purchased by Mr. Harnett, in Munich, at great expense, and painted in his exhibition picture of 1884. Sold in London

129 BYZANTINE VASE

Hammered brass. Very rare and old. Representing five religious subjects, in high relief

130 BYZANTINE VASE

Modern facsimile of lot 129

131 ANTIQUE JEWEL CASE

With engraved glass top. Initial "G"

132 ANTIQUE BRASS CLOCK

Sixteenth century. With openwork and engraved brass and steel face

133 MOTHER-OF-PEARL SCENT BOTTLE

With silver top

134 MOTHER-OF-PEARL CARD CASE

135 ANTIQUE SNUFF BOX

Made of horn, and bound and studded with German silver. Depicted by Mr. Harnett in several of his famous pictures

136 MOTHER-OF-PEARL SHELL

Painted in the "Old Cupboard"

137 GOAT-HORN SNUFF BOX

About two hundred and twenty years old. The name of "Albert Faial" on the top. From the famous collection in Stuttgart

138 ZINC PLATE

Engraved by William M. Harnett

139 ANOTHER

140 to 143 ENGRAVED COPPER PLATES

By William M. Harnett

144 MEERSCHAUM PIPE AND COVER

Presented to Mr. Harnett by Raucher's Verein Club, of Munich, of which he was a member, and used by him as a model

145 LARGE MEERSCHAUM PIPE

146 ANTIQUE WOODEN PIPE

Carved with coat of arms and initial. From a collection in Stuttgart

147 LARGE MEERSCHAUM PIPE

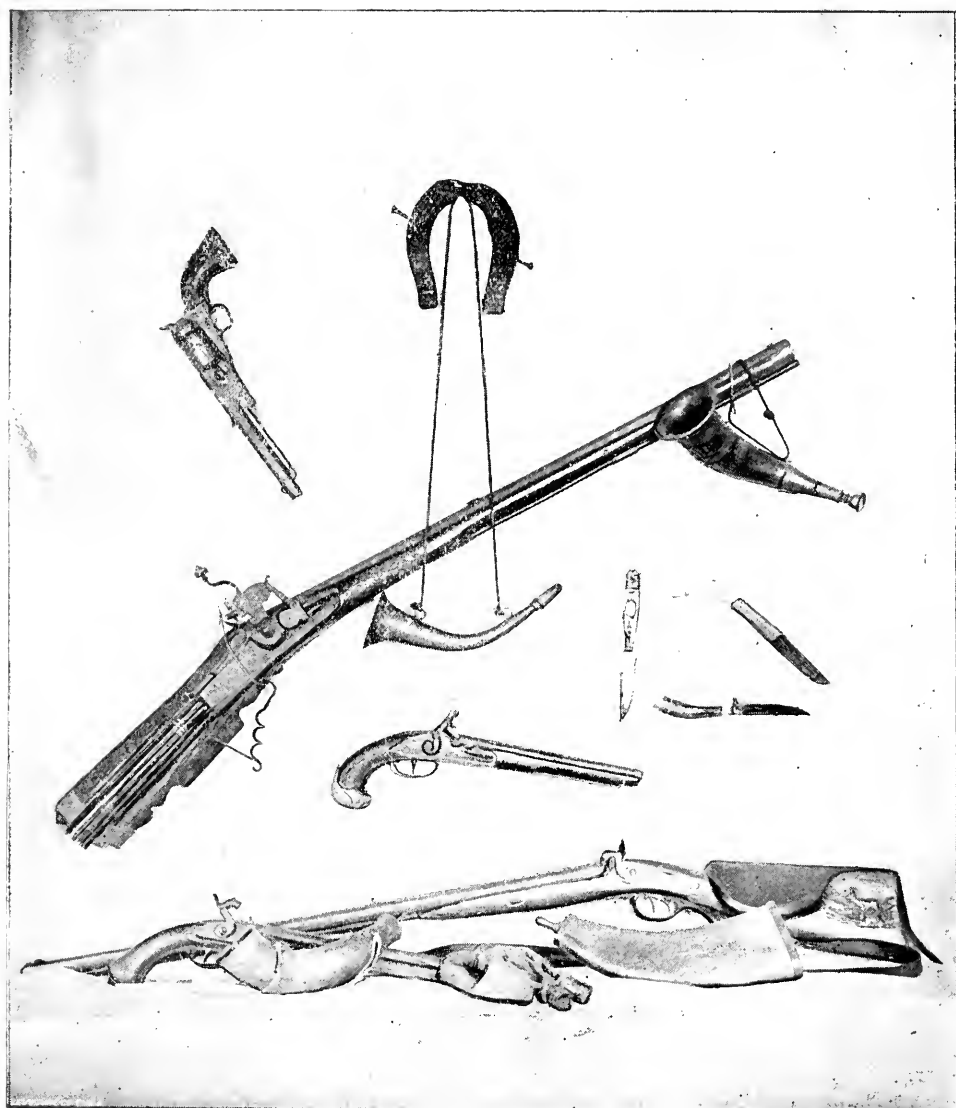
Presented to Mr. Harnett by his professor in Munich

148 BRIER-WOOD PIPE

149 ANOTHER

150 MEERSCHAUM PIPE

151 MEERSCHAUM CIGARETTE HOLDER



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152 LOT PIPE STEMS

153 CLAY PIPE

Smoked by Mr. Harnett, and used as a model for six years in Europe.
Painted in his first smoking composition

154 BOX OF SMOKING TOBACCO

155 DUTCH SNUFFBOX

156 GLASS BOTTLE

157 LEATHER POCKET FLASK AND CUP

In the famous painting, "After the Hunt"

158 STONE CORDIAL BOTTLE

159 WINE BOTTLE, COVERED WITH STRAW

One of Mr. Harnett's first models, and introduced in all his first compositions

160 OLD BLACK BOTTLE, WITH RED SEAL

One of Mr. Harnett's first models

161 TWO OLD ENGLISH STONE BOTTLES

Hand-painted

162 ANTIQUE BRASS LAMP

163 and 164 TWO GINGER JARS

Used by Mr. Harnett in many of his paintings

165 OLD LEATHER HUNTING BAG

From Munich, and painted in the noted picture, "After the Hunt"

166 OLD LEATHER GAME BAG, LACE COVER

Purchased at Frankfort-on-the-Main

167 COPPER PANEL OF JOAN OF ARC

In high relief. Model, by G. Faraoni. Plush frame

168 SAME IN STEEL

Walnut frame

169 to 174 LONDON HORSE-SHOES

175 MR. HARNETT'S WORKING EASEL

176 MR. HARNETT'S PALETTE

Purchased by him on his last visit to Munich, and used by him until his death

176½ MR. HARNETT'S SCHOOL SLATE

The slate used by Wm. M. Harnett during his school-boy days at the "Zane Street" school; upon which he has drawn four groupings of Still Life; dated 1861. This is probably his first attempt. The slate was found among the effects of his mother, after her death.

177 MR. HARNETT'S MAUL-STICK

178 MR. HARNETT'S PAINTING STAND

179 MR. HARNETT'S PAINTING COAT

180 MR. HARNETT'S STUDIO CAP

181 FELT HAT

Painted by Mr. Harnett, in the painting "After the Hunt"

182 MR. HARNETT'S PAINTING JACKET

183 ANOTHER

184 SMALL JACKET

185 WOOD CARVING

The Holy Family. An exquisite piece of work of the fifteenth century. Very rare

186 LEAD-PENCIL DRAWING

Female figure

187 LEAD-PENCIL DRAWING

Gladiator

188 LEAD-PENCIL DRAWING

Male figure

189 LEAD-PENCIL AND COLOR DRAWING

Boy, whittling

190 LEAD-PENCIL DRAWING

Male figure

191 LEAD-PENCIL DRAWING

Female head



73

72

75

71

76

99

114

- 192 LEAD-PENCIL DRAWING
Female figure
- 193 CHARCOAL DRAWING
Female figure
- 194 LEAD-PENCIL DRAWING
Old man's head
- 195 CHARCOAL DRAWING
Female figure
- 196 LEAD-PENCIL DRAWING
Male figure
- 197 LEAD-PENCIL DRAWING
Old beer man
- 198 LEAD-PENCIL DRAWING
Design for church window
- 199 SKETCH, IN COLORS
Female figure
- 200 LEAD-PENCIL DRAWING
Female figure
- 201 LEAD-PENCIL SKETCH
Female figure
- 202 INK DRAWING
Dead bird
- 203 LEAD-PENCIL DRAWING
Male figure
- 204 CHARCOAL SKETCH
Male figure
- 205 SMALL STILL-LIFE, IN CHARCOAL
With design for window, which was exhibited and sold in the Academy in Munich
- 206 INK DRAWING
Dead bird

207 CHARCOAL SKETCH

Female figure

208 TWO CARDS OF FANCY INITIALS, IN COLORS

209 to 219 ELEVEN WINDSOR AND NEWTON'S PREPARED MAHOGANY PANELS. Various sizes

220 to 234 FIFTEEN PREPARED CANVASES. Various sizes

235 UNFINISHED PICTURE, ON CANVAS

236 PIECE OF CANVAS, $1\frac{1}{2}\times 1\frac{1}{8}$ yards237 PIECE OF CANVAS, $3\frac{1}{2}\times 1\frac{1}{2}$ yards

238 LOT BACKGROUND CLOTH

239 PIECE OF CANVAS, 23x33 inches

240 OLD HOUSE: Fourth and Locust streets

Painted by Mr. Harnett, 1877, looking from his studio

241 THREE PIECES CANVAS, different sizes

242 LARGE RULER

243 TWO "T" SQUARES

244 PAINT CASE

245 GERMAN BUCKSKIN SHOT-POUCH

246 LOT OLD MODELS

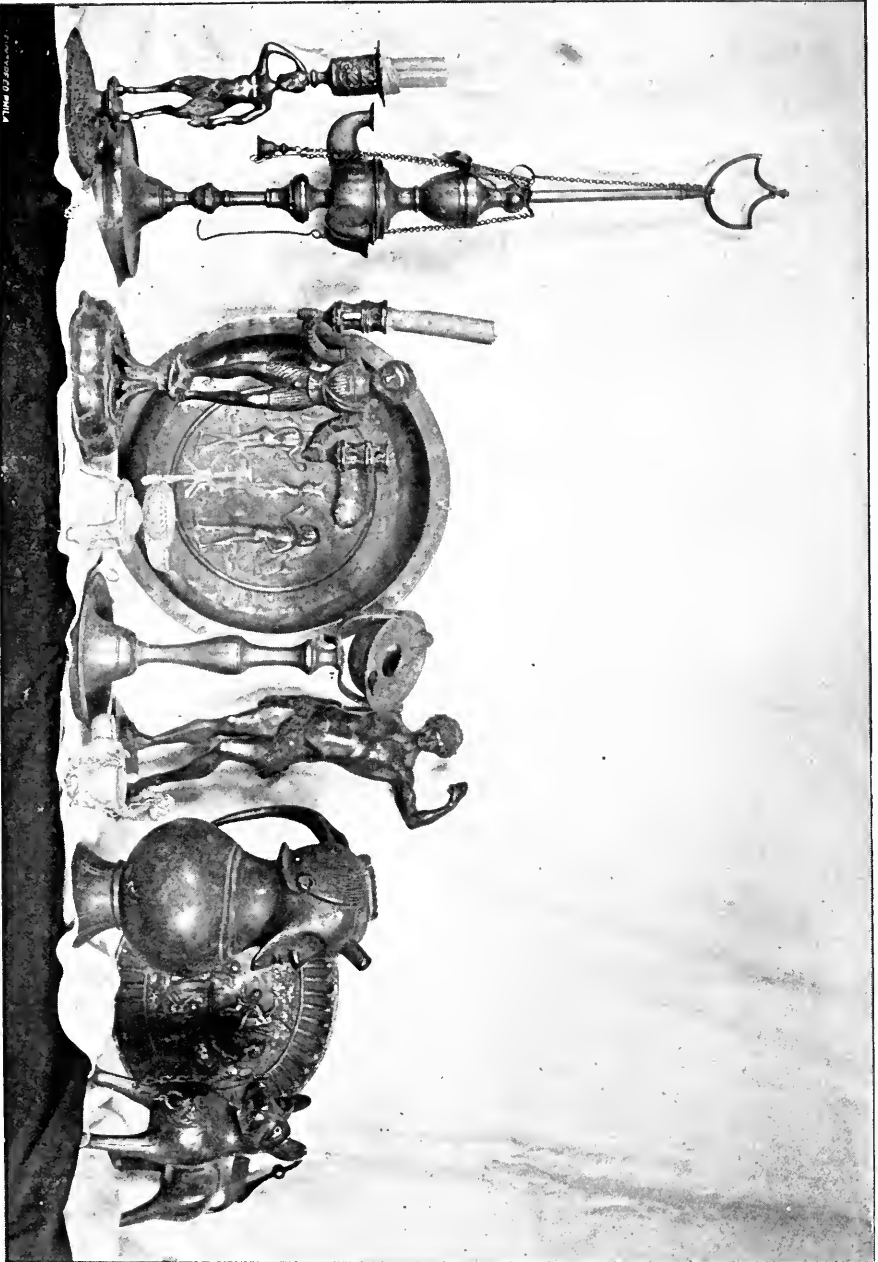
247 BAMBOO FISHING ROD

248 FIVE FELT HATS, assorted

Used as models

249 LARGE IRON CHAIN

250 THREE PIECES GLASSWARE



81

70

115

121

116

84

83

77

120

82

117

251 LOT ORIGINAL DESIGNS FOR SILVER SPOONS

Drawn by Mr. Harnett

252 LOT MODELS

253 LOT OLD RUSTY IRON HINGES, ESCUTCHEONS,
ETC.

Used as models in door pictures

254 WALNUT SKETCH BOX

255 TIN SKETCH BOX

256 LARGE WALNUT PAINT-BOX AND PAINTS

The one used by Mr. Harnett all through Europe, and filled with
assorted tube colors

256A LARGE BLENDER

256B LOT BRUSHES

256C LOT BRUSHES

256D LOT BRUSHES

256E LOT BRUSHES

256F LOT BRUSHES

256G LOT BRUSHES

256H LOT BRUSHES

256J LOT PALETTE KNIVES, ETC.

256K EBONY PARALLEL RULER

256L VARNISH BRUSH

257 to 281 TWENTY-FIVE PHOTOGRAPHS, INTERIORS,
EXTERIORS, ETC

282 to 301 TWENTY PHOTOGRAPHS, FIGURES, IN-
TERIORS, ETC.

302 CINCINNATI ENQUIRER

This was painted in a picture ordered by Joseph P. Abbe, of Holyoke, Mass., for which he gave \$5000, and is as represented. Burnt

303 PIECE OF MUSIC

Painted in Mr. Harnett's last picture

304 to 313 TEN LOTS SHEET MUSIC

Used as models by Mr. Harnett in many of his noted paintings

314 PORTFOLIO, WITH PRINTED DESIGNS

315 PORTFOLIO, WITH PRINTED DESIGNS

316 ANTIQUE RUSSIAN BRASS COFFEE URN

317 BRASS CALL BELL

318 LOT ARTIFICIAL FLOWERS AND GRAPES

319 COCOANUT

Used as a model by Mr. Harnett in his paintings

320 FIVE BONE GUITAR KEYS

321 TIN SIGN

322 STUDENT'S LAMP, BRASS

323 STUDENT'S LAMP, BRASS

324 LOT CIGAR BOXES

Used as models by Mr. Harnett in his celebrated pictures

325 OLD WOODEN DOOR

The background used in the celebrated painting, "After the Hunt"

326 GREEN DOOR

Used as a model by Mr. Harnett in many of his celebrated paintings

327 FELT-COVERED DOOR

Used as a model

328 OLD-GOLD VELVET EMBROIDERED COVER

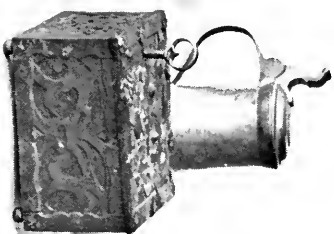
329 ANTIQUE TAPESTRY COVER



129



94
87



88
99
128



92
89



86

- 330 ONE AND ONE-EIGHTH YARDS OLD-GOLD SILK
- 331 ANTIQUE TAPESTRY COVER
- 332 ANTIQUE TURKISH RUG
Painted in the celebrated picture, "Music"
- 333 ONE AND FIVE-EIGHTHS YARDS FIGURED
VELOUR TAPESTRY
- 334 EMBROIDERED RUG
- 335 JAPANESE PORTIÈRE
- 336 ONE AND THREE-EIGHTHS YARDS EMBROID-
ERED CASHMERE
- 337 FRENCH PLUSH BORDERED COVER
- 338 ONE AND THREE-EIGHTHS YARDS FIGURED
TAPESTRY
- 339 ANTIQUE TURKISH RUG
- 340 ONE AND THREE-EIGHTHS YARDS VELOUR
- 341 to 374 THIRTY-FOUR PIECES OF DRAPERY
Used by Mr. Harnett in his various paintings
- 375 to 379 FIVE PIECES VELVET DRAPERY
- 380 to 382 THREE PIECES MOHAIR DRAPERY
- 383 and 384 TWO TABLE COVERS

BOOKS.

- 385 Munster Sebastian. Cosmography. Illustrated with cu-
rious old maps and woodcuts. Folio, embossed hog-
skin, with brass corners.
One of Mr. Harnett's famous models
- 386 Roman Missal. In black and red. Illustrated. Folio, old
calf. Monachii, 1680

- 387 Maximilian's Code of Laws. In German and Latin. Folio, embossed hogskin. Munich, 1756
- 388 Vallensis Andræ. Juris Canonici. 4to, embossed hogskin. Colonæ, 1651
- 389 Hogarth, William. Works of. Reproduced in outline, with text in German. Royal 8vo, half calf. Stuttgart, 1840
- 390 Becker's Ornamental Penmanship.
- 391 Old Latin Book. Bound in vellum.
A favorite model
- 392 Weixer, J. C. Dissertationus in Privilegia Statuum Provincialium. Quarto, old calf. Munich, 1719
- 393 Don Quixote. In Spanish. Illustrated with curious old woodcuts. 2 vols. 4to, vellum. Madrid, 1750
- 394 Justinian's Code. In Latin.
A favorite old model
- 395 St. Chrysostom's Commentary on the New Testament. 8vo, embossed hogskin. Antwerpt, 1544
- 396 Myliu's Malerische Fuszreise. 8vo, half calf. Carlsruhe, 1818
- 397 Flowers of the Illustrious Poets. In Latin. Small 8vo, old calf. Argentorari, 1549
- 398 Zwinger, Geweissenhaffte Apothecar. 8vo, embossed vellum. Nuremberg, 1721
- 399 Morgan, Lady. Florence McCarthy. 8vo, cloth.
- 400 Maxæmyliani Vrienti Gaudensis Epigrammatum. 12mo, vellum. Antverpiæ, 1603
- 401 Schutz's Compendium Juris. 12mo, vellum.
- 402 Bruelis Gualtri. Medicinæ Theorica et Empirica 12mo, vellum. Lugduni, 1647
- 403 Dummy book.
Used as a model
- 404 Map of Paris.
- 405 to 414 10 lots of old books.
Used as models
- 415-416 Lot of pamphlets.
- 417 Novel.
With lead-pencil sketch on last page
- 418 Trunk.
- 419 Trunk.

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